

REPTON
ON
THE INTRODUCTION
OF
HINDU ARCHITECTURE.

PRICE FIVE GUINEAS.

4/60/-
Gredington Library
1011





CHAPTER

THE PAVILION

CHAPTER

THE PAVILION

THE PAVILION

THE PAVILION

THE PAVILION

THE PAVILION

THE PAVILION

THE PAVILION

THE PAVILION

THE PAVILION

THE PAVILION

DESIGNS
FOR
THE PAVILLON
AT
BRIGHTON.

HUMBLY INSCRIBED TO
HIS ROYAL HIGHNESS
THE PRINCE OF WALES.

By **H. REPTON, Esq.**

WITH THE ASSISTANCE OF HIS SONS,
JOHN ADEY REPTON, F.S.A. AND G. S. REPTON, ARCHITECTS.

LONDON:

PRINTED FOR J. C. STADLER, N° 15, VILLIERS STREET, STRAND;

AND SOLD BY

BOYDELL AND CO. CHEAPSIDE; LONGMAN, HURST, REES, AND ORME, PATERNOSTER ROW; WHITE, FLEET STREET;
CADELL AND DAVIES, STRAND; PAYNE AND MACKINLAY, STRAND; PAYNE, 86, PALL MALL;
MILLER, ALBEMARLE STREET; AND TAYLOR, HOLBORN.

1808.

THE LETTER PRESS BY T. BENSLEY, BOLT COURT, FLEET STREET.

1824

JAMES B. BROWN

• H. C. B. B. •

JAMES B. BROWN

1824

TO
HIS ROYAL HIGHNESS
THE PRINCE OF WALES,
§c. §c. §c.

THE Approbation YOUR ROYAL HIGHNESS was pleased to express of the general Outline of an Opinion I had the honour to deliver concerning the GARDENS of the PAVILLON, induces me to hope that this WORK will meet with the same Gracious Reception, as it contains the Reasons on which that Opinion was founded.

I have the Honour to be,

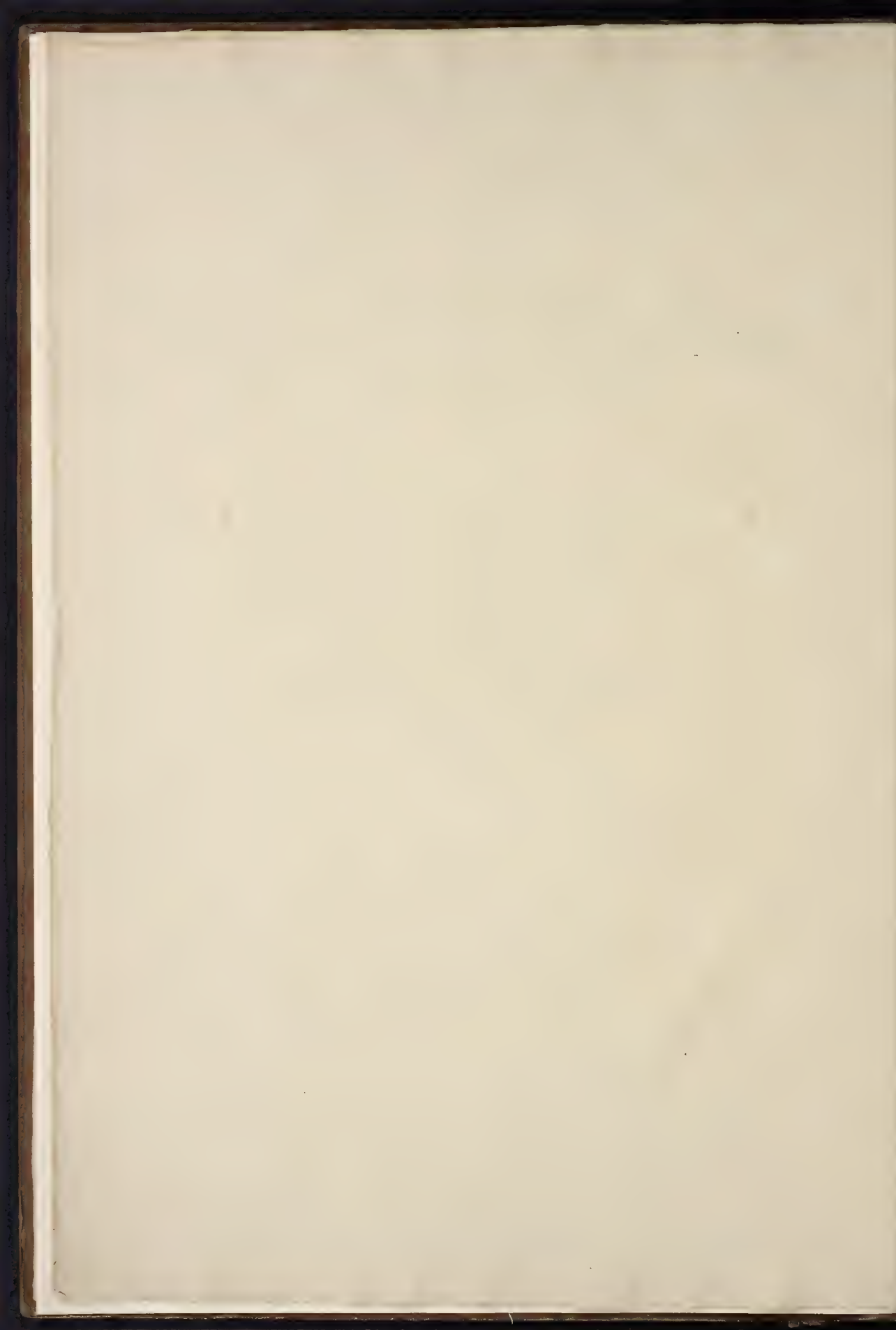
With the most profound Respect,

YOUR ROYAL HIGHNESS'S

Most faithful and most obedient humble Servant,

H. REPTON.

Hare Street, near Rumford, Essex,
February 1806.



PREFATORY OBSERVATIONS.

IN a small Work published in 1806,^a it was mentioned (page 41), "That we were on the eve of some great change in Landscape Gardening and Architecture, in consequence of our having lately become better acquainted with Scenery and Buildings in the interior provinces of India:" it was also mentioned, that "my opinion had recently been required in some great works of this style, THEN in too early a stage of progress to be referred to." This was in allusion to my having at that time completed the original MS. of which the following Work is an exact copy.

As many parts of this volume may appear to recommend a degree of novelty, to which I have frequently objected in former publications, it will perhaps subject me to some severity of criticism. I must therefore plead for candid and indulgent hearing, while I explain the origin of the following work, and endeavour to justify its intentions.

At a time when the wealth of individuals has been increasing in this country beyond the example of all former periods, it would not be an uninteresting subject of enquiry, to consider how far the more general diffusion of GOOD TASTE has kept pace with the increased wealth of individuals; or rather, the effect which that increased wealth has produced on the taste of the country generally.^b But in the following pages I shall confine my observations to the united Arts of Landscape Gardening and Architecture.

The natural effect on the human mind of acquired wealth, is either an ostentatious display of its importance to others, or a close application of it to selfish and private enjoyment; and very frequently both in the same individual. And this effect may be traced in the modern

^a An Enquiry into the Changes of Taste in Landscape Gardening and Architecture; printed for J. Taylor, 59, Holborn, octavo.

^b Amongst the most obvious effects of sudden wealth in the country, is the change of property from the hereditary lords of the soil to the more wealthy sons of successful Commerce, who do not always feel the same respect for the antiquity or dignity of venerable Mansions; and although some may have sufficient taste to preserve the original character of such places, yet in general the display of recent expence in the *newness* of improvement is too prevalent. Hence we have continually to regret the mutilation of the old *Halls* and *Manor Houses*; where the large bay windows, the lofty open chimneys, and picturesque gables of Queen Elisabeth's time, give place to the modern sashes and flat roofs, with all the garish frippery of trellis, and canvass, and sharp pointed pea green Gothic porches, or porticos of Grecian columns reduced to the size of bedposts.

practice of what is called improving both Houses and Palaces. In the former, if the inside display of magnificence or comfort be accomplished, the external Architecture is little attended to; while in Gardening the perfection of improvement seems to consist in the extent of ground appropriated to the private enjoyment of the possessor and his friends. It has frequently been observed, "that England would in time become the Garden of Europe, by the continual increase in the number and extent of its improved places:" but the improvement of individual places has rather injured than benefitted the traveller, because all view is totally excluded from the highways by the lofty fences and thick belt with which the improver shuts himself up within his improvement. This arises from the seclusion which is perhaps in some cases necessary; but which in the course of long practice I have generally observed to be carried too far, and has introduced the fashion, that in all places, whether of five acres or of five thousand, the first step is, to inclose with a wall or pale, and the next, to cover that boundary with a belt or plantation. This gratifies the desire of seclusion and private enjoyment, while that of displaying great possessions has introduced the fashion of considering the importance of a place by its extent, rather than by its variety; and describing it rather by its number of acres, than of its beauties!!

This same false principle of mistaking greatness of dimensions, for greatness of character, has of late extended itself to the arts of every kind...the Statuary surprises by the immense blocks of marble which fill the Abbey and St. Paul's!...the Painter by an expanse of canvass too large for any private houses!...the Jeweller, by large masses of amber and aqua marina, which by their size outweigh, though they cannot outshine the diamond and the ruby!...while in Architecture, the first question concerning a house is, WHAT ARE THE DIMENSIONS OF THE ROOMS?...Indeed every thing is swelled out in the same proportion. Thus we continually see, in modern houses, Windows too large to be glazed...Doors too large to be opened...Furniture too large to be moved...and even Beds too lofty to be reached without a ladder!!!

* This remark will be more striking, when exemplified by a comparison between a new place and an old one. In the former, a brick wall or close paling is put so near the road as to leave no margin of waste land, while the old hedgerow thorns and pollard trees are taken away, to make room for young plantations of fir and larch, and Lombardy poplars. How different from the ancient manorial domains! where the public road has a broad margin of herbage, enriched with thorns and spreading timber, under whose twisted branches the rough and knotty pale admits a view into the park, where romantic and decaying oaks denote the old proprietor's taste and preference for picturesque objects, rather than for the intrinsic value of his timber: while, on the contrary, the new possessor, who has perhaps lately paid dearly for the timber, is too often anxious to realise the value of his purchase, by converting to profit every tree that has ceased to grow, and is therefore deemed ripe for the axe.

Having long regretted the prevalence of this mistaken fashion, I was rejoiced to receive his Royal Highness's commands to deliver my opinion concerning a place which was deemed by every body too small to admit of any improvements; and indeed such it actually was, according to the modern system, which required UNCONFINED EXTENT WITHIN ITSELF, AND ABSOLUTE EXCLUSION FROM ALL WITHOUT.

On my arrival at Brighton, I found the same system already begun by the preparation for a belt of shrubs close to the garden wall: and, in conformity to another fashion of modern gardening, there was to have been a coach-road, to enter by a pair of lodges, and to proceed to the house through a serpentine line of approach, as it is called. The principle on which this plan was suggested arose from confounding the character of a Garden^a with that of a Park; and it is hardly possible to give a more striking example of the absurdity of applying a general system to every situation. It is not therefore to be wondered at, that the acknowledged good taste of his Royal Highness should see the necessity of having recourse to new expedients; what these are, will appear in the following pages: but I shall candidly acknowledge, that for many of them I am indebted to the elegance and facility of the Prince's own invention, joined to a rapidity of conception, and correctness of taste, which I had never before witnessed.

It was evident in the present instance, that every attempt to increase the apparent extent of ground on these principles must have betrayed its real confinement; while, on the contrary, I trust it will appear that, if there were a thousand acres attached to the Pavillon, such a Garden as is here described would not reasonably occupy more than five or six.

Although it may at first appear that the following observations are more especially applicable to the Garden of a Palace, under peculiar circumstances of confinement, yet they may be extended to every other place, from the ornamented Cottage to the most superb Mansion; since every residence of elegance or affluence requires its Garden Scenery; the beauty and propriety of which belong to art, rather than to nature. In Forest Scenery we trace the sketches of SALVATOR and of RIDINGER;

^a This error is so common, that there are few places in which the character of a Garden is preserved near the house; and therefore a detached place called the *Flower Garden* has been set apart occasionally at such an inconvenient distance that it is seldom visited. Among those few in which the Garden Scenery has been admitted to form part of the landscape from the windows, I can only mention, Wilderness, Earl Camden; Bromley Hill, the Right Hon. Charles Long; St. Leonard's Hill, General Harcourt; Longleat, Marquis of Bath; and Ashridge, Earl Bridgewater. Out of some hundred places, these are all I can recollect where the views from the windows consist rather of *Garden* than of *Park* Scenery.

in Park Scenery we may realise the landscapes of CLAUDE and POUSSIN: but in Garden Scenery we delight in the rich embellishments, the blended graces of WATTEAU, where nature is dressed, but not disfigured by art; and where the artificial decorations of Architecture and Sculpture are softened down by natural accompaniments of vegetation. In the Park and Forest, let the Painter be indulged with the most picturesque objects for his pencil to imitate; let the sportsman be gratified with rough coverts and impenetrable thickets; let the active mind be soothed with all the beauty of Landscape, and the contemplative mind roused by all the sublimity of Prospect that nature can produce; but we must also provide artificial scenes, less wild, though not less interesting, for

"..... Retired Leisure,
"That in *trim* Gardens takes his pleasure." MILTON.

For these reasons I cannot too strongly recommend a due attention to the following circumstances, which will be deemed innovations in the modern system, by those who contend that Landscape forms the basis of Landscape Gardening, viz. First, To reduce the size of the pleasure ground, as it is called, within such limits that it may be kept with the utmost artificial neatness. Secondly, Not to aim even at the appearance of extent in Garden Scenery, without marking its artificial boundary or separature from the natural Landscape. Thirdly, When the dressed ground forms part of the view from the windows, especially those of the principal rooms, let it be artificial in its keeping, and in its embellishments; let it rather appear to be the rich frame of the Landscape, than a part of the Picture. Fourthly, Whether the dressed Garden be seen from the windows, or in a detached situation, let it be near the house, and if possible, connected with it by a sheltered, if not a covered way. And lastly, As the winter of England extends from November to May, it is highly desirable to provide a Garden for those months, and thereby artificially to prolong our summers beyond the natural limits of our precarious climate.

In the summer every field is a Garden, but in the winter our open Gardens are bleak, unsheltered, dreary fields. Where the walks are extended to the lengths which too commonly prevail, we find that no one uses them except the nursemaid and children, who are compelled to do so; or the unfortunate visitor, who is not less compelled to walk round the place on the first day of his visit, and who ever afterwards

makes his escape into the neighbouring lanes or inclosures to enjoy the country; while in the artificial Garden, richly clothed with flowers, and decorated with seats and works of art, we saunter or repose ourselves, without regretting the want of extent, any more than while we are in the saloon, the library, or the gallery of the mansion.

The luxury of a Winter Garden has of late been in some degree supplied by adding large conservatories to the apartments of a house; but this is not in all cases practicable, nor in some advisable; yet in most situations it is possible to obtain a covered line of connexion with the Green-house, and other appendages of a Winter Garden, at a little distance from the house.^e

If by the various expedients suggested, I have succeeded in lengthening the summers, by shortening the walks; or if I have increased the comforts or pleasures of a Garden, by diminishing what is too often miscalled the Pleasure Garden, I shall not have exercised my profession in vain; since I hope it will tend to curtail the waste of many thousand acres, which may be more profitably employed.

I shall now proceed to explain the reasons for recommending in the present instance a departure from the styles of Architecture hitherto used in this country. It happened that a little before my first visit to Brighton, I had been consulted by the proprietor of Sesincot, in Gloucestershire, where he wished to introduce the Gardening and Architecture which he had seen in India.^f I confess the subject was then entirely new to me; but from his long residence in the interior of that country, and from the good taste and accuracy with which he had observed and pointed out to me the various forms of ancient Hindú Architecture, a new field opened itself; and as I became more acquainted with them, through the accurate Sketches and Drawings made on the spot by my ingenious friend Mr. T. DANIELL, I was pleased at having discovered new sources of beauty and variety, which might gratify that thirst for

^e The covered Walk and Corridor at *Woburn Abbey* is the most extensive of the kind in this country. It is a shelter from rain at all seasons, and furnishes a line of connexion with the conservatory, flower-house, tennis-court, stables, riding-house, &c. But this is not covered with glass.—Among those on a small scale, I may mention the Flower Passage at Mr. Manning's Villa at Totteridge; the Corridor at Earl Sefton's at Stoke Farm; and the Winter Walk at the Hon. J. B. Simpson's at Babworth, Nottinghamshire: all which add great comfort to the interior, while they contribute by their exterior to ornament the Garden Scenery.

^f Although I gave my opinion concerning the adoption of this new style, and even assisted in the selecting some of the forms from Mr. T. Daniell's collection, yet the architectural department at Sesincot of course devolved to the Brother of the Proprietor, who has displayed as much correctness as could be expected in a first attempt of a new style, of which he could have no knowledge but from drawings, but who has sufficiently exemplified in various parts of his building, that the detail of Hindú Architecture, is as beautiful in reality as it appears in the drawings, and does not shrink from a comparison with the pure Gothic in richness of effect.

novelty, so dangerous to good taste in any system long established; because it is much safer to depart entirely from any given style, than to admit changes and modifications in its proportions, that tend to destroy its character. Thus, when we are told, that "a Pediment is old fashioned, and a Doric Column too thick and clumsy," the corruption of Grecian Architecture may be anticipated. And since the rage for Gothic has lately prevailed, the sudden erection of spruce Gothic Villas, threatening to vitiate the pure style of those venerable remains of ancient English grandeur, which are more often badly imitated in new buildings, than preserved or restored in the old. It is not therefore with a view to supersede the known styles, that I am become an advocate for a new one, but to preserve their long established proportions pure and unmixed by fanciful innovations.

Immediately after I had reconciled my mind to the adoption of this new style at Sesincot, I received the Prince's commands to visit Brighton, and there saw in some degree realized the new forms which I had admired in drawings. I found in the gardens of the Pavillon a stupendous and magnificent Building, which, by its lightness, its elegance, its boldness of construction, and the symmetry of its proportions, does credit both to the genius of the Artist, and the good taste of his Royal Employer. Although the outline of the Dome resembles rather a Turkish Mosque than the Buildings of Hindûstan, yet its general character is distinct from either Grecian or Gothic, and must both please and surprise every one not bigotted to the forms of either.

When therefore I was commanded to deliver my opinion concerning the style of Architecture best adapted to the Additions and Garden Front for the Pavillon, I could not hesitate in agreeing that neither the Grecian nor the Gothic style could be made to assimilate with what had so much the character of an Eastern building. I considered all the different styles of different countries, from a conviction of the danger of attempting to invent any thing entirely new. The Turkish was objectionable, as being a corruption of the Grecian; the Moorish, as a bad model of the Gothic; the Egyptian was too cumbrous for the character of a villa; the Chinese too light and trifling for the outside, however it may be applied to the interior; and the specimens from Ava were still more trifling and extravagant. Thus, if any known style were to be adopted, no alternative remained, but to combine from the Architecture of Hindûstan such forms as might be rendered applicable to the purpose.

After various experiments, the original MS. and Drawings of this present work had the honour to receive his Royal Highness's most flattering approbation, with gracious permission to lay this *Fac Simile* before the public.

However fruitless the attempt to avert the cavils of criticism, I must not conclude these prefatory observations without endeavouring to anticipate some of the objections that I suppose will be urged against this novel application of the most ancient style of ornamented Architecture existing in the world.^{*} These objections may perhaps be classed under the following heads:

- I. The difference in the climate from whence this style is taken.
- II. The brevity of remarks for so important a subject.
- III. The want of positive data and accurate measurement.
- IV. The want of space for its introduction at Brighton.
- V. The costliness of its ornaments and decorations.

The first objection will obviously arise from the difference between the climates of India and of England: but this would apply with equal force against the adoption of Architecture from parts of Greece and Italy,^b which are hotter than those mountainous tracts of Hindûstan, where the climate differs less from that of England than in the southern provinces near the sea coasts.

In answer to the second objection, I shall observe, that this work was not intended as a detailed treatise on Hindûstan Architecture, but as an Essay describing the reasons for recommending that particular style for a particular spot; where the confinement of the place, the character of the garden, and other circumstances, justify its adoption; and it is now before the public to judge how far the beauties and advantages of the same style may deserve to be extended to other places. I may also observe, that, as there was no occasion to discuss more at length the inapplicability of Grecian or Gothic forms, when both had been previously rejected, it became my duty to compress the subject into the narrowest possible compass.

It has frequently been remarked, that a spirit of party and prejudice

^{*} Some of the forms here introduced are taken from the ornaments of the subterraneous and excavated remains, which being worked in the hardest grey granite, were found by Mr. Daniell to be as fresh as if just finished from the chisel of the sculptor; although they are of a date beyond all record, and are mentioned as being found in the same state at the time when Alexander the Great conquered India.

^b The Grecian style was introduced without any attention to the difference of climate; and so rare is the combination of fashion with good taste, or the union of genius with common sense, that even to the present day we see lofty porticos to shade the north side of houses, where the sun never shines; and ballustrades on the tops of houses, where no one can ever walk, and where the slanting roof marks the absurdity.

is so natural to man, that it extends from religion and politics to the arts and sciences of a country. Thus, in philosophy, in poetry, and in all the liberal arts, a difference of opinion is supported or condemned with all the zeal of party bigotry. The admirers of Grecian Architecture, and those who have studied the ruins of ancient Italy, from the time of INIGO JONES and SIR CHRISTOPHER WREN to the Artists of the present day, speak with contempt of all other styles, and reproachfully call them GOTHIC; while those who have directed their attention to the variety and beauty of forms among the old English remains; glory in changing the term GOTHIC to ANCIENT ENGLISH ARCHITECTURE, as a style doing honour to their country. Whatever is written in praise of one style, will be condemned by the partisans of the other. What then must an author expect, who dares to become an advocate of a style totally different from either? especially where his opinions appear under the high sanction with which the following pages have been honoured!

So far, therefore, from regretting the brevity of this work, it may be feared that I have said too much on a subject which few can understand, and in which my own knowledge must have been derived from the representations and drawings of others, and not from an actual view of the existing models. This naturally leads to the third objection, viz. That there are no certain data for the style recommended; that in our knowledge of Grecian forms, we have the most minute admeasurements of the detail of ancient buildings; that in the Gothic forms we can have recourse to a thousand examples in the remains of various dates; but in that of Hindûstan we have few or no details, and those from drawings made by Artists who considered the subject as Painters, and not as Architects.¹ This objection I shall answer by observing, that, although the Grecian proportions are nearly reduced to fixed rules, yet such occasional deviations may be discovered in every fragment remaining, that no two writers on the subject exactly agree. Therefore in the application of Grecian forms, both in modern Italy and in this country, the correct eye is continually offended by false proportions to suit modern purposes of habitation! But in India, the same forms are applied

¹ Although the Works of Mr. Thomas Daniell hitherto published relate to the general forms and picturesque effect of Hindû Buildings, yet he has measured many of them with such accuracy on the spot, and has collected such ample materials for the detail of this style, that the Architects who have access to them can be at no loss for the minutiae. These he means to lay before the public; and after the unreserved manner in which he has permitted me to avail myself of his sketches, it would be unpardonable in me to do any thing which might interfere with his future views respecting the detail of Hindû Architecture, of which my knowledge is chiefly derived from his liberal communications.

to buildings of very different sizes, and therefore in adapting the Hindû Architecture to the purposes of European houses, we have only to satisfy the eye of the painter with pleasing forms of beauty, and the eye of the mathematician with the safety of its construction; while that infinite variety of proportions, which this new style admits, may be adapted to every possible purpose, and every kind of material, unfettered by the restraint which so painfully operates in the Grecian or Gothic proportions.^k

The fourth objection, respecting the want of space, will in some degree be answered by considering the expedients proposed; but this objection arises chiefly from the absurd idea,^l that every house requires to be insulated and surrounded on all sides by its own territory. If we consider the Pavillon as a Palace in a large town, we shall find it connected with its garden to the west, open to the Parade towards the north, and to the Steyn towards the south east, and only contiguous to the town by its offices towards the south. Since this degree of local freedom is only interrupted by one or two adjoining houses, it is not too much to suppose such a reasonable degree of accommodation, as may remove every objection, and give the Pavillon all the space that a Palace in a town can require.

The fifth objection which I propose to answer is founded on the costliness of the ornaments that appear at first sight to belong to this style. On a more minute investigation it will be found, that the Hindû enrichments are much more simple than they appear, and far less costly than either those of the Grecian or Gothic styles.^m

I trust it will not be contended, that all external ornaments and enrichments in Architecture are to be abolished; and that the Palaces of our Princes are to resemble the villas of wealthy individuals, who

^k A very trifling departure from the relative proportions in any of the Grecian orders will be detected immediately by a correct and classic observer; but the laboured littleness with which some of our Artists have imitated in stone or wood, or plaster, what they found in marble, without any consideration of the difference in the materials, is a melancholy proof of the distinction between genius and science: the one will occasionally dare "to snatch a grace beyond the reach of art," while the other will only attend to the feet and inches; and after having studied amidst the finest remains of the ancient world, is as contracted in his ideas as the most ignorant "Rupley with a rule."

^l I call this a most absurd idea, because I have so often witnessed the demolition of whole villages, that the mansion may stand in the middle of its park or lawn, to give it imaginary importance; while, on the contrary, many of our ancient Palaces derive true consequence and dignity from being contiguous to the town or village, over which their influence is supposed to extend. The same mistaken partiality for insulation would perhaps extend to the demolition of Windsor, for being too near the Castle, and of Pall Mall, for being too near St. James's Palace.

^m If we compare the workmanship, whether in stone or in composition, of Grecian mouldings, even when not carved, with the plain filets and chamfers of the Hindû-stan; or the laboured detail of pinnacles and crockets, and perforated battlements of Gothic work, with the ornaments of Hindû-stan, which are chiefly *turned by a lathe*, with very little carving; the difference in economy will be found greatly in favour of the latter, notwithstanding the general appearance of richness and magnificence in the outline.

study only INTERNAL comfort and magnificence, neglecting all rules of Architecture in the outside of their houses. This effect of combined ostentation and œconomy is exemplified in the vicinity of every wealthy town; where large rooms, with sumptuous furniture, are "BOXED UP" under the direction of carpenters, builders, and surveyors, who may be ingenious artisans, but who have no science as Architects. We are therefore often led to regret that much bad taste is propagated by the fanciful mixture of false GRECIAN with pseudo Gothic forms.

Every individual claims the right of indulging his own taste, in what relates to himself; but in the Public Edifices of a country the honour of the country should be considered. If we were to judge from the public buildings of the metropolis, or from the unfurnished state of its Churches and Theatres, we might suppose that there were no funds for their completion, or no Artists competent to the task of adding ornament to utility. But a very different cause must be acknowledged: so soon as such building are in a state to receive the admission fees of their audiences, their purpose is completed. They may be considered as manufactories or warehouses for carrying on a species of traffic, and the external appearance is neglected as useless.

In this commercial country, wealth is more generally diffused than good taste; and private gratification more prevalent than national dignity. While, therefore, the security of private property is the chief motive for the only public buildings now erecting in the country, which are prisons and workhouses, we cannot wonder that our Royal Mansions should have more the appearance of workhouses and prisons, than of Palaces worthy the residence of Royalty!



GARDENS
ARE WORKS OF ART
RATHER THAN OF NATURE

DESIGNS THAT ARE VAST
ONLY BY THEIR DIMENSIONS, ARE ALWAYS
THE SIGN OF A COMMON AND LOW IMAGINATION;
NO WORK OF ART CAN BE GREAT BUT AS IT DECEIVES
TO BE OTHERWISE IS THE PREROGATIVE OF
NATURE ONLY.

BURKE on the Sublime

OF
THE SITUATION, CHARACTER,
AND
CIRCUMSTANCES.

THE PAVILLON, originally erected on a small scale, with very little adjoining territory, is now become surrounded by houses on every side; and what was only a small fishing town, is now become equal to some cities in extent and population. Such must ever be the influence of a Royal Residence, which cannot long exist in solitude. The situation of the Pavillon is therefore that of a Palace surrounded by other houses, to which great extent of garden is neither possible nor desirable: yet the ground on which the Pavillon is built (including its offices and gardens) occupies more space than generally belongs to houses built in towns, and includes as much ground as is necessary for a garden so situated. This supposes the proper distinction to be made between Garden and Park Scenery, which have of late been confounded: the Park may imitate nature in its wilder forms, but the Garden must still be an artificial object. The Park, by its formal clumps, its sweeping plantations, and meandering gravel roads, has of late become an overgrown and slovenly garden; while the Garden, by its naked lawn, and its invisible boundary, has become a mere grass field, without interest or animation. The magnificent terraces of former times have been sloped to unite with the adjoining pasture; while shrubs and flowers, and all the gay accompaniments of a garden, are banished from the windows of the Palace, that it may appear to stand in the middle of a

lawn, less cheerful than a cottage on a naked common. This defect in modern gardening is to be attributed to the misapplication of the sunk fence, which gives freedom in appearance, but in reality confinement. Fortunately the sunk fence cannot be applied to the Gardens of the Pavillon; we cannot blend the surface of the grass with adjoining streets and parades; we cannot give great ideal extent by concealing the actual boundary; we cannot lay open the foreground of the scene to admit distant views of sea or land, while impeded by intervening houses; and therefore both the character and situation of the Pavillon render these common rules of Landscape Gardening totally inapplicable.

GENERAL OUTLINE

OF

THE PLAN.

SINCE therefore the real extent of this Garden cannot be increased by uniting it with surrounding objects, the imagination can only be deceived by such variations in the surface of the ground, and such a position of intervening embellishments, as may retard the eye in its too rapid progress, and amuse by the richness, the variety, and intricacy of the scene. This will produce greatness of character, without greatness of dimension; and will delight by its beauty, where it cannot surprise by its extent: such is the general outline of the Plan as it relates to Nature. As a work of Art, the Garden of the Pavillon is further to be considered.

It has been beautifully observed by Lord Bacon, 'That in the Royal ordering of gardens, there should be a garden for every month in the year;' but in my humble endeavours to gratify the Royal commands, it would be my pride to make a Garden which should not be affected by any variations of season, or soil, or weather, or situation; and thus form a perpetual garden, enriched with the production of every climate.

' Hic VER assiduum atque alienis mensibus ÆSTAS.'

REMARKS
ON
THE GENERAL PLAN.

To accomplish the great object of a perpetual garden, it will be necessary to provide for a regular succession of plants; and the means of removing and transplanting. It will also require certain space for various other uses;* yet as the present area cannot be increased, we can only obtain such USEFUL space by contracting the limits of that which is merely ORNAMENTAL. The parts so intended to be thrown out are distinguished by a pale wash of purple, and the ornamental limits by a red line of corridors, &c. This boundary is supposed to be disguised by various expedients; where the aspect will admit any sunshine (although not always to the south), a conservatory, or a green-house, may be most advisable; because they will draw off the attention from the interior of the garden to the interior of the conservatory, a circumstance which constitutes the most interesting part of the garden in summer by its exotic productions, and in winter by the permanency of its vegetation; each of these, from the diversity of their plants, the studied contrivance in their arrangements, and the contrasted forms and character of their embellishments, will arrest the attention, and increase the imaginary extent of the area.

These different stations may be connected with each other, and with the house, by corridors or flower passages; in some places under cover, in others occasionally covered with glass in winter, which in summer may be taken away, leaving only such standards of wood or cast iron, as may serve to trail climbers and creeping plants.

* Such as the stowage of frames, glasses, coals, wood, mould, garden pots, and all the unsightly appendages of a working garden.

[illegible]

THE PARADE
OR
NORTH STREET

CONFIDENTIAL (2,3,4,5,6)

SHAPE OF GROUND.

THERE is so little inequality of surface, that the ground may be almost described as perfectly flat, except that the stables are placed rather higher than the general level: this alone would render it necessary to form a small valley or hollow betwixt the stables and the house, to prevent the latter from being oppressed by the former.^b Every valley in nature has a fall in some one direction, generally serving as a drain for the surface water; and wherever this is interrupted, either by natural or artificial obstructions, water is formed into a lake in large valleys, and into a pool in small ones.

The most natural shape for the surface will be a valley trending from north to south. The great dome has been placed at the north end of this valley, and an artificial obstruction from the adjoining town has stopped the valley towards the south: this forms a dell or hollow bason, which ought (if possible) to have a pool of water, however small it may be; and as it is evidently caused by the interference of art, its form should be artificial; any attempt to make it natural would look like affectation.

In the Drawing N° 3 the slide represents the trees which have been removed, not only because they stood in a line through the middle of the ground, and hid the dome, but also because the ground on which they stood has been lowered to form the valley.

It may perhaps be deemed too great a refinement in taste, to say that a pool is absolutely necessary in this place, because no Indian building is ever seen without; it is not therefore to preserve the character of such scenery that the pool is advisable; but rather for its utility in supplying the garden with water attempered by the air, and for its beauty in reflecting the surrounding objects.

^b Supposing the two objects to be kept distinct: but as I should rather wish to consider them so connected, as to form one magnificent whole, under the name of the PAVILION, I cannot treat them as distinct objects, but as different parts of the same scenery.



VIEW OF THE STABLE FRONT.

SEEN FROM THE GARDEN.

THE pool is proposed to be square, rather than round, for the following reasons:

First, That a small square pool will appear larger than a round one of the same dimensions, because the eye is checked in its progress, and the angles being seen perspectively, it varies its shape with the position of the spectator; while the round pool is always seen in the same point of view.

Secondly, That the inverted picture formed by the reflection of its margin is larger and more varied.

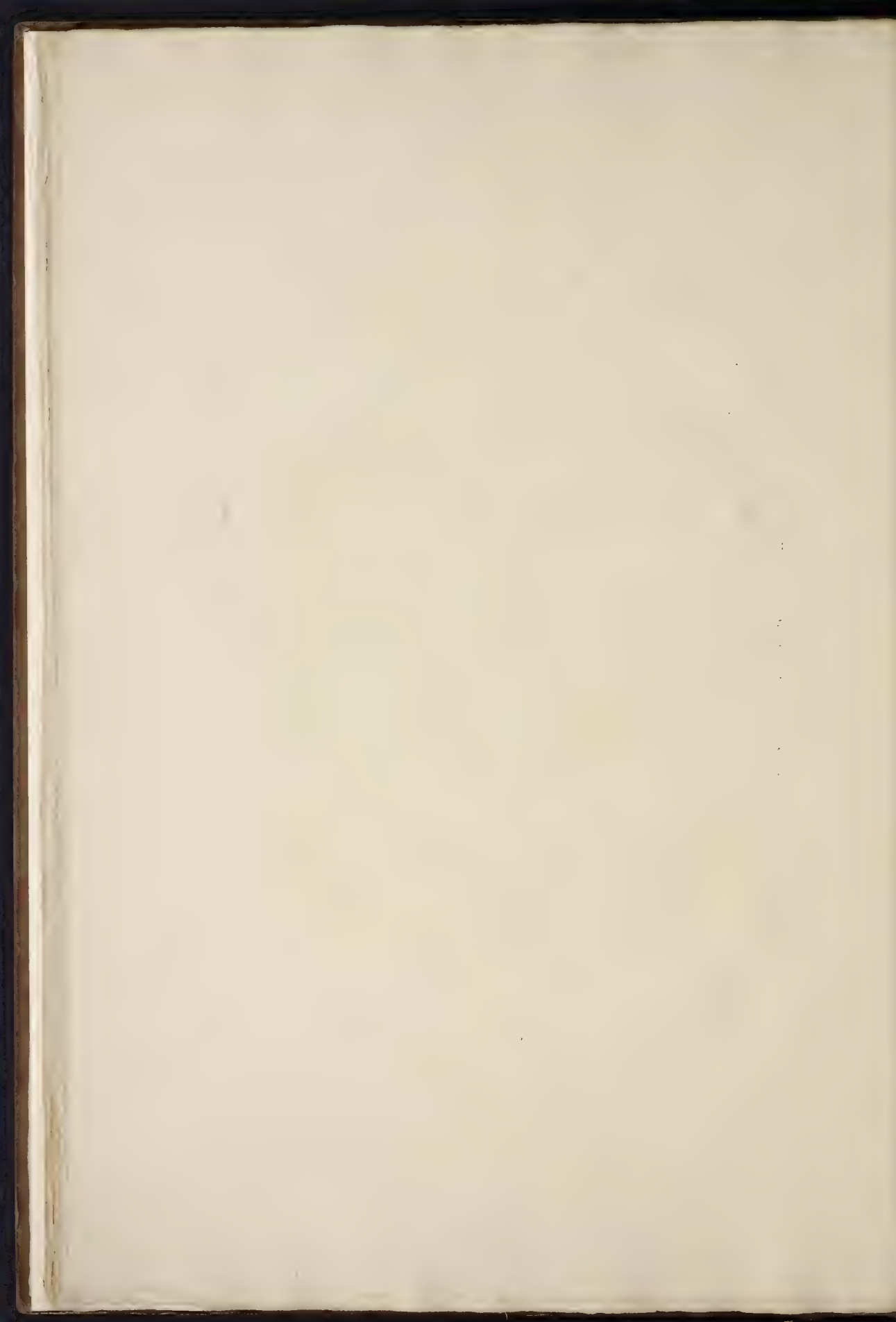
And lastly, that such pools in India are generally of this shape.

ARTIFICIAL CHARACTER.

THE magnificent building which by its situation and magnitude must form the leading feature of the place, ought therefore to extend its influence over the scenery: at present its character is contrasted with all the surrounding objects of Art, and its great dimensions withdraw the eye from all the surrounding objects of Nature: hence it becomes separated from, or rather contrasted to the scenery; and being thus in a manner isolated and detached, we are apt to suppose it too large for its situation.

If the same character be extended throughout the gardens, and the whole scene be enriched by buildings of the same style, this large dome will cease to be unconnected, it will in a manner blend with them, although it will always form the leading feature of the scenery.* There might be some reason for objecting to a multiplicity of buildings, if they were all merely introduced as ornaments, like a public garden crowded with seats; but if each object has a separate use, and each contributes to the comfort as well as the magnificence of the scene, it is hardly possible to make it too rich.

* Another objection to this building as a separate object, arises from its uses. We are in the habit of supposing that the house should be a more lofty object than its stables or offices, and are apt to annex dignity to loftiness. For this reason, at Chatsworth, at Hardwick, and some other palaces, the principal apartments were at the top of the house; yet we do not object in St. Paul's, or St. Peter's at Rome, that the choir, or most dignified part of the building, is not placed immediately under the dome.



GARDEN ENTRANCES.

THE central view of the great Dome is doubtless the most striking, and it is therefore proposed to make an Entrance from the town at the spot from whence the sketch N° 3 is taken. Another Entrance to the Garden will be very striking from the stable-yard; the long perspective through the several arches requires an appropriate termination for the centre of the vista; this same porch or entrance forms also the central object from the windows of the Pavillon. On one side of the pool is also represented the Orchestra or platform for a band of music, which is an essential part of the state and pleasure of such a Garden, and to which some central spot must be appropriated: the cupola on the chapel is not of the same character, and cannot be hid from the garden; the appearance of this orchestra will divide the attention, and lessen its influence, although it is fortunately not so correct a specimen of Grecian Architecture as to do much injury by its intrusion.

In a Garden so surrounded by buildings, it is not to be expected that all can be excluded by plantation only; and as in some places architectural ornaments must be called in aid of vegetation, it becomes necessary to determine what style such ornaments should assume, especially as these buildings must have a reference to the style of the mansion, as well as that of the stables: this naturally leads to the following Enquiry concerning the various Styles of Architecture which have been at different times introduced into England.







THE GARDENS OF ST. PETER'S

— THE GARDENS OF ST. PETER'S —



AN INQUIRY
INTO THE
CHANGES IN ARCHITECTURE,

AS IT RELATES TO
Palaces and Houses in England.

INCLUDING
THE CASTLE AND ABBEY GOTHIC,
THE MIXED STYLE OF GOTHIC,
THE GRECIAN AND MODERN STYLES;

WITH
SOME REMARKS ON THE INTRODUCTION
OF
INDIAN ARCHITECTURE.

AN

INQUIRY, &c.

IN obedience to the Royal Commands, "THAT I SHOULD DELIVER MY
"OPINION CONCERNING WHAT STYLE OF ARCHITECTURE WOULD BE MOST
"SUITABLE FOR THE PAVILLON," the following Inquiry into the Changes
which Architecture has undergone in this Country, will not, I hope, be
found irrelevant.

Architecture has been classed under two general characters, Gothic
and Grecian:^d these have been jointly and separately discussed and ex-
plained in volumes without number; yet these discussions have furnished
no fixed standard for determining the question, of, which Style is most
applicable to a Palace? for such must always be the Residence of Royalty,
whether it be large or small, and wherever it be situated.

Until the reign of Queen Elizabeth, the large buildings in this country
had either been castles for security, or colleges and religious retreats;
many of these had been converted into palaces, or altered to adapt them
to Royal residences, by such changes in their original forms, as at length
introduced that mixed character, called QUEEN ELIZABETH'S, or HOUSE
GOTHIC; which is in reality the only Gothic Style that can be made per-
fectly characteristic of a Palace. This assertion is confirmed by the
numerous attempts to revive the Gothic Style in modern-built houses,
which evidently shew how inapplicable are these ancient models for the
present purposes of habitation.

^d The Grecian Style was introduced by Inigo Jones, under the auspices of his Royal Master, James the
First.

THE
GOTHIC STYLE.

THE CASTLE CHARACTER requires massive walls, with very small windows, if any are allowed to appear externally. The correct imitation of this in modern times must produce the effect of a prison.

THE ABBEY CHARACTER requires lofty and large apertures, almost equally inapplicable to a house, although in some few rooms the excess of light may be subdued by coloured glass. But in the Abbey Character it is only the Chapel, the collegiate Church, the Hall, and the Library, which furnish models for a Palace; all the subordinate parts were the mean habitation of monks or students, built on so small a scale, and with such low ceilings, that they cannot be imitated in a modern Palace, without such mixture and modification, as tend to destroy the original character: therefore it is necessary now (as it was formerly) to adopt the MIXED STYLE of Queen Elisabeth's Gothic for modern Palaces, if they must be in any style of what is called GOTHIC.

Yet a mixed style is generally imperfect: the mind is not easily reconciled to the combination of forms which it has been used to consider distinct, and at variance with each other: it feels an incongruity of character, like an anachronism in the confusion of dates; it is like uniting in one object infancy with old age, life with death, or things present with things past.

GRECIAN STYLE.

UNDER this character are included all Buildings in England, for which models have been furnished from Greece, from Italy, from Syria, and from other countries unmixed with the Gothic Style; for in all these countries some intermixture of style and dates in what is called the Grecian Character may be discovered: and we are apt to consider as good specimens those Buildings in which the greatest simplicity prevails, or in other words, those that are most free from mixture. Simplicity is not less necessary in the Gothic than in the Grecian Style: yet it creates great difficulty in its application in both, if no mixture of dates is to be allowed in the respective styles of each. Thus the English Antiquary will discover, and perhaps be offended at the mixture of Saxon, Norman, and the several dates of subsequent Buildings called Gothic: but the man of taste will discover beauty in the combination of different forms in one great pile, or he must turn with disgust from every Cathedral and Abbey in the kingdom. In like manner the traveller and connoisseur in Grecian Antiquities will not only object to more than one of the five orders in the same buildings, but will detect the intermixture of even the minutest parts in detail; while the man of taste will discover beauty and grace in combination of forms, for which there is not authority in the early, and therefore most simple edifices of those countries. It is by such combinations only that the Grecian Style can be made applicable to the purposes of modern habitation.

The best models of pure and simple Grecian Architecture were Temples, many without a roof, and all without windows or chimneys. Such models might be imitated in our Churches or Public Edifices; but Houses built from such models would become inconvenient in proportion

as this external simplicity is preserved. For this reason INIGO JONES, and our early Architects in the Grecian style, took their models from buildings of later date (chiefly Roman), where the different floors are marked by different orders placed one over another.

As the taste for Grecian Architecture became more correct, and by the works of STUART and others, the more simple original models became better known in England: various attempts have been made to adopt it in modern houses; but a Palace, or even a moderate sized residence, cannot be entirely surrounded by a peristyle, like a Grecian Temple; and therefore the portico alone has been generally adopted.*

* The difficulty of adapting any order of Columns to the windows of a house is evident from the portico being sometimes confined to the ground floor only, sometimes extended through two or even three floors, and sometimes raised on a basement of arches, unknown to the Grecian character. A more classic expedient has been devised by the ingenious Author of the *Antiquities of Grecia Magna*, in his *Designs for Harford and Downham Colleges*; but such lofty portion of windows, though allowable in a public building, would be inapplicable to the purposes of a private house.

THE
MODERN STYLE.

THE numerous difficulties in reconciling the internal convenience of a house to the external application of Grecian Columns of any order, at length banished Columns altogether, and introduced a new style, which is strictly of no character. This consists of a plain building, with rows of square windows at equal distances; and if to these be added a Grecian Cornice, it is called a GRECIAN BUILDING: if instead of the Cornice certain Notches are cut in the top of the wall, it is called a GOTHIC BUILDING. Thus has the rage for simplicity, the dread of mixing dates, and the difficulty of adding ornament to utility, alike corrupted and exploded both the Grecian and the Gothic Style in our modern buildings.

Without a bigotted attachment to EITHER, every one must confess, that there are a thousand beauties and graces in EACH, which deserve our admiration, although they cannot without violence be made subservient to modern residence.

In this Enquiry no mention has yet been made of the difference of climate, and the influence it may be supposed to have on the different styles, because grace and beauty of form in ornament and decorations may be considered without always annexing ideas of utility; if they can be blended, it is the perfection of art in every province; and in the choice and adaptation of new forms to new uses, consists the genius of the Artist.

But there is another consideration of greater importance, which relates to the MATERIAL of which the building is constructed.

The EYE will not be pleased with THAT, to which the MIND cannot be reconciled: we must be satisfied that the construction is safe, and

that the material is equal to its office. The resistance of iron is greater than that of stone; but if iron Columns be made to represent stone, they will appear too light and weak. On the contrary, if stone Columns be made to resemble metal, they will appear too heavy and massive: and if either of those materials be made to imitate wood, not only the relative strength of each must be considered, but also the PRINCIPLES OF CONSTRUCTION, which are totally different in the Grecian and Gothic Styles.

¹ This remark is every day confirmed by the too slender groins of Gothic Arches, to imitate stone, in plaster or cast iron, and the too slender Columns of Grecian Architecture in wood painted to imitate stone and marble.



OF

GRECIAN CONSTRUCTION.

ACCORDING to the law of gravitation, all matter at rest keeps its place by its own weight, and is only to be removed by superior force acting in a different direction. A perpendicular rock, or a solid upright wall, will preserve the same position so long as their substance endures: On this principle of perpendicular pressure, all Grecian Architecture is founded. Hence have arisen the relative proportions and intercolumniations in the different orders, from the heaviest Doric, to the most graceful Corinthian, the distances being regulated by the strength of the parts supporting and supported.

Although it is probable that the first buildings were of wood, and that rude trees suggested the proportions of the Doric Order, yet the origin of Grecian Architecture was doubtless derived from one stone laid flat upon another, and the aperture or void between two upright stones, was covered by a third placed across them; thus the width of the opening was limited by the length of the cross stone; consequently

this mode of structure required large blocks of stone, when that material was used.

The difficulty of procuring such large blocks as were required for this mode of construction, suggested the idea of producing wide apertures by a different expedient; and this introduced the Arch.



GOTHIC CONSTRUCTION.

IN every Arch, whether a segment of a circle, an ellipsis, or in the pointed Arches called Gothic, there is a great lateral pressure. This constitutes the leading principle of construction in Gothic Architecture, which depends on its abutments. An Arch may sometimes abut against a rock, as in bridges; or against a pier of masonry, as in castles, &c. but in light Gothic structures, the abutments consist of buttresses to counteract the lateral pressure; and where such buttresses are not sufficiently heavy, additional weight is used; under the various forms of pinnacles, or finials, which have often been mistaken for mere ornaments, of no use in the construction; and these are sometimes placed at a distance when they are connected by what are called flying buttresses, like those at Henry the Seventh's Chapel.



INDIAN CONSTRUCTION.

UNDER the name of INDIAN ARCHITECTURE may be included Hindûstan, Gentoo, Chinese, or Turkish; which latter is a mixture of the other three. But this construction is distinct from the Gothic, in having little or no lateral pressure; and from the Grecian, in having a different mode of applying the perpendicular pressure; for although at the first sight we might be led to suppose the Arches constructed on a centre, like those of Europe; yet on a closer examination they will be found to consist of horizontal strata, supported by the process of what is technically called 'CORBELLING OUT,' or placing the materials in such a position, that the aperture may be larger at the bottom than the top, by each stratum of stone overhanging the other. From the specimens discovered in the Indian excavations, there is no doubt but the original idea was taken from those subterraneous caves or grottos.

The people who formed these awful wonders of antiquity, instead of erecting buildings on the surface of the ground, began their operations by cutting away the foundation of a rock to obtain room below, without endangering the superstructure; and thus by degrees the Indian Architecture seems to have grown from the rudest excavations of Troglodite savages, to the most beautiful forms discovered in the Temples of Salsetta, of Elora, and Elephantis.

When these natural subterraneous vaults were imitated above ground in buildings of later date, the same construction prevailed; and therefore both in the Arches and Domes of the Indian style, we observe the same principle of perpendicular pressure.



APPLICATION
OF
INDIAN ARCHITECTURE.

HAVING already shewn the difficulty of adapting either the Grecian or Gothic styles to the character of an English Palace, this newly discovered style of Architecture seems to present a new expedient for the purpose, in the forms made known to this country by the accurate Designs of Mr. THOMAS DANIELL, and other Artists, which have opened new sources of grace and beauty.

To the materials of wood and stone, we have lately added that of cast iron, unknown in former times, either in Grecian or Gothic Architecture, and which is peculiarly adapted to some light parts of the Indian style.

In Grecian Architecture, the Artist is confined to five (or rather only to three) different orders of Columns, so restricted in their relative proportions, that they are seldom used externally with good effect in modern houses, and are generally found too bulky for internal use. Indian Architecture presents an endless variety of forms and proportions of Pillars, from the ponderous supports of the cavern, to the light airy shafts which enrich their corridors, or support their varandahes. This alone would justify the attempt to adapt a style untried, for the purpose to which other styles have been found inapplicable or inadequate.

It is difficult for an Artist at once to divest himself of forms he has long studied: this will account for the confusion of Grecian and Gothic in the Works of JOHN OF PADUA, INIGO JONES, and others, about the same date, which occasioned that mixture of style, condemned in after times for the reasons already assigned. The same thing may be observed in the first introduction of Gothic mixed with the Saxon and Norman which preceded it: and the same will doubtless happen in many instances during the introductory application of Indian Architecture to English uses, while a false taste will both admire and condemn, without any true standard, the various forms of novelty.

If I might humbly venture to suggest an opinion on the subject, I should recommend the use only of such Indian forms or proportions, as bear the least resemblance to those either of the Grecian or Gothic style, with which they are liable to be compared. If the Pillars resemble Grecian Columns, or if the apertures resemble Gothic Arches, they will offend, by seeming to be incorrect specimens of well known forms, and create a mixed style, as disgusting to the classic observer, as the mixture in Queen Elisabeth's Gothic. But if, from the best models of Indian Structures, such parts only be selected as cannot be compared with any known style of English Buildings, even those whom novelty cannot delight, will have little cause to regret the introduction of new beauties.

On these grounds, therefore, I do not hesitate to answer the question concerning which I am commanded to deliver my opinion, that the Indian Character having been already introduced (in part) by the large Edifice at the Pavillon, the House, and every other Building, should partake of the same character, unmixed either with Grecian or Gothic; and without strictly copying either the Mosques, or the Mausoleums, or the SERAIS, or the Hill Forts, or the Excavations of the East, the most

varied and graceful forms should be selected, with such combinations or even occasional deviations and improvement, as the general character and principles of construction will admit, for which purpose the following Specimens are submitted for Consideration as general Hints, rather than as finished Designs.



These are the best sorts of Capitals used in the best Architecture. The Capitals are made of the same material as the column, and are carved with the same design, which is seen in the column, and is the same.





WEST FRONT OF THE PAVILION

1870

1870

1870

INTERIOR.

IN ancient Gothic Mansions, whether Castles or Abbeys, converted to domestic purposes, or of the mixed style of Queen Elisabeth: the Rooms, though long and large, consisted of such irregular shapes, or were so broken by the deep recesses of windows, or enriched by the projection of timber groins in the ceilings, that the eye was amused and entangled by a degree of intricacy unknown in modern rooms. The rage for what is called *SIMPLICITY*, and the common error of substituting greatness of dimensions for greatness of character, have introduced plain walls without the smallest break or projection, and plain ceilings without the smallest enrichments of painting or sculpture; while large windows, and large piers, and doors too large for common use, have been made the criterion of *GRANDEUR*. On the contrary, these only tend to lessen the apparent dimensions of space, because (as in the case of a large naked plain) the eye is immediately led to the boundary, which is the only object that arrests attention. To remedy this defect in modern rooms, it has of late become the fashion to cover the ceilings with lustres, and to crowd the floor with tables and sophas, and musical instruments, which in some degree create separate compartments and recesses, although the comfort and enjoyment of them can never be compared with the deep bays, and retired cavities, observed in the galleries of some ancient Palaces. The plainness, or simplicity (as it is called) in modern Houses, has been extended to every room alike, and often causes in Dining Rooms an excess of echo and noise which is intolerable.

In Italian Houses of the last century, an *ENFILADE* was deemed essential to the state of a suite of rooms; but it was always made through

small doors, and seldom in the centre of the rooms. The modern fashion of laying two or three rooms into one, by very large folding doors, is magnificent and convenient, where the rooms can be used together: but as great effect of Enfilade (north and south) is preserved in the Chinese suite of rooms at the Pavillon, and may be also created in the attached Corridors; and as magnificence of extent may be produced by INTRICACY and variety, as well as by CONTINUITY, perhaps the Enfilade from east to west may not be so desirable, the distance being comparatively shorter.



DINING ROOM.

IN a Dining Room, as the number of guests may be different at different times, some provision should be made for either enlarging it by Recesses at the end, or on the side; and these Recesses might occasionally be detached from the large room, for a small or select party.

In this sketch some Ornaments are introduced to enrich the Ceiling, which from their novelty may appear too fanciful; but the difficulty of reconciling the mind to new forms will operate at first against every attempt to introduce them. These Ornaments of the Ceiling may be subservient to the framing of the roof, and may also supply expedients for ventilating the upper part of the room, which is apt, in Dining Rooms especially, to retain the rarefied air and vapour that cannot descend to the common apertures of doors, windows, or fire-places.

ORNAMENTS, &c.

THE English language does not admit of a distinction between those Ornaments which comprehend utility, and those which are merely ornamental, or rather Enrichments; thus Columns may be called Architectural Ornaments, but the sculptured Foliage of the Capitals are Decorations and Enrichments. In the progress of Sculpture we may trace it as an imitative art; from its origin in the rude mis-shapen blocks of granite in Egypt, to its perfection in the Works of Greece, which are selected or combined forms of beauty, IDEAL FORMS, surpassing those of nature. We may afterwards trace its decline in the laboured exactness of imitation, as in Chinese figures, where individual nature is so closely copied, that even COLOUR and MOTION are added to complete the resemblance.

Much has been said of late concerning the Study of Nature in all Works of Art; but if the most exact imitations of Nature were the criterion of perfection, the man who paints a Panorama, or even a scene at the theatres, would rank higher than CLAUDE or POUSSIN. In that early stage of Painting in England, when the Exhibitions were first opened, they were crowded with portraits in coloured wax, artificial flowers and fruits, and boards painted to deceive and surprise, by the exactness of their resemblance; but they never excited admiration like the MARBLE of WILTON, the Wood carved by GIBBON, or the animated Canvass of REYNOLDS. Mr. BURKE observes, that 'it is the duty of a true Artist to 'put a generous deception on the spectators;' but in too close an imitation of nature, he commits an absolute fraud, and becomes ridiculous, by the attempt to perform impossibilities. If it is the mark of a low imagination to aim at the VASTNESS OF NATURE, an endeavour to copy the

MINUTIÆ OF NATURE is not less a proof of inexperience and bad taste, since both are equally inimitable.

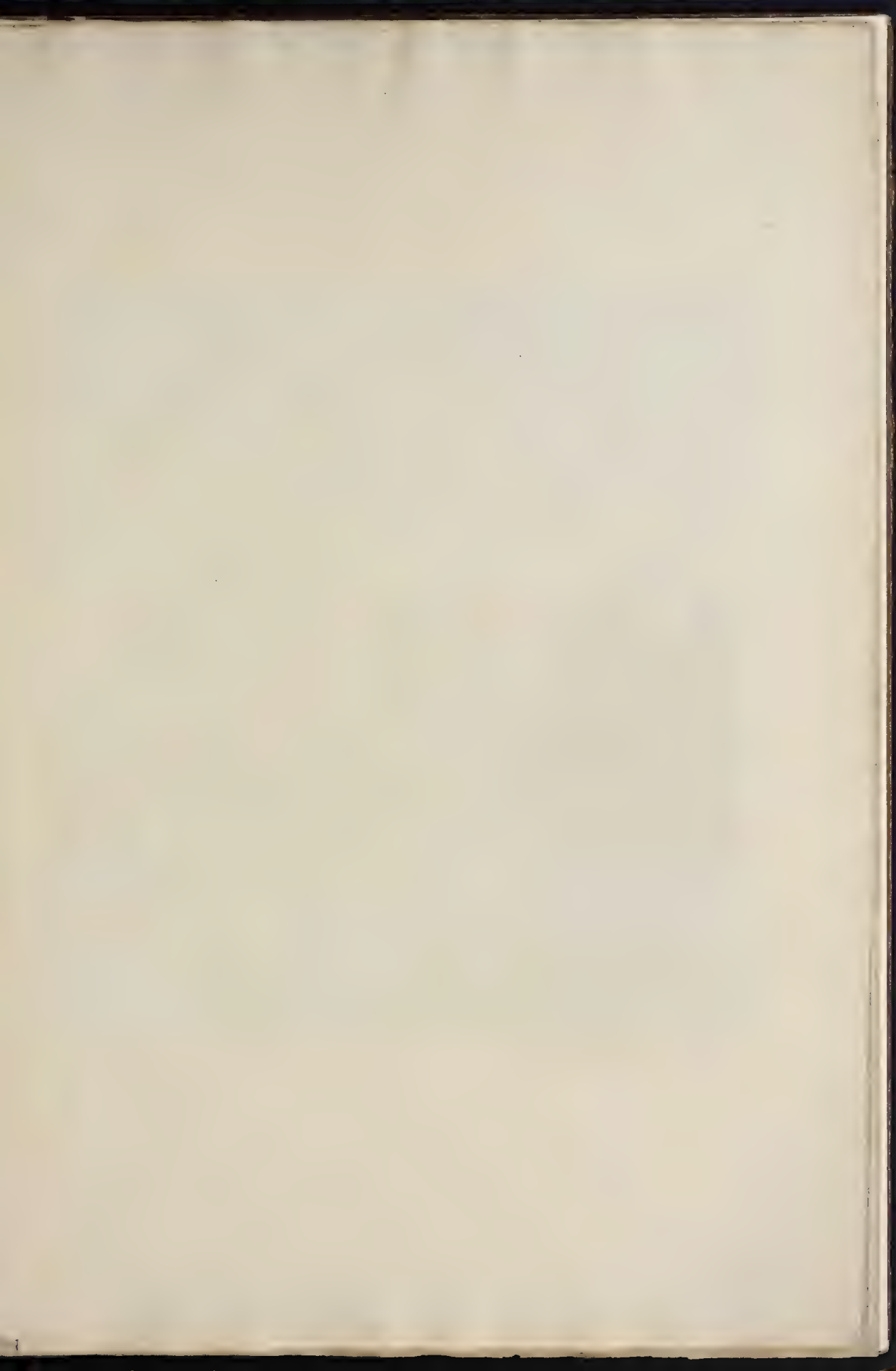
‘ Si la Nature est grande dans les grandes choses
‘ Elle est très grande dans les petites.’

The model furnishes hints, not portraits; yet such is the love of exact imitation in common minds, that copies are made from copies without end.

For this reason, houses are built to resemble Castles, and Abbeys, and Grecian or Roman Temples, forgetting their uses, and overlooking the general forms of each, while their minutest detail of enrichment is copied and misapplied. In works of art we can only use the FORMS of nature, not the EXACTNESS. Thus in Furniture, if we introduce the head, or the foot of an animal, it may be graceful; but if we cover it with hair or feathers, it becomes ridiculous. And in the parts taken from the vegetable kingdom, to enrich the ornaments of Architecture, imitation goes no farther than the general forms, since we scarcely know the individual plant; although some writers have mentioned the Reed, the Acanthus, and the Lotus.

It is a curious circumstance, that the general forms of Enrichments may be thus classed: The GOTHIC are derived from the BUD or GERM, the GRECIAN from the LEAF, and the INDIAN from the FLOWER; a singular coincidence, which seems to mark, that these three styles are, and ought to be, kept perfectly distinct.



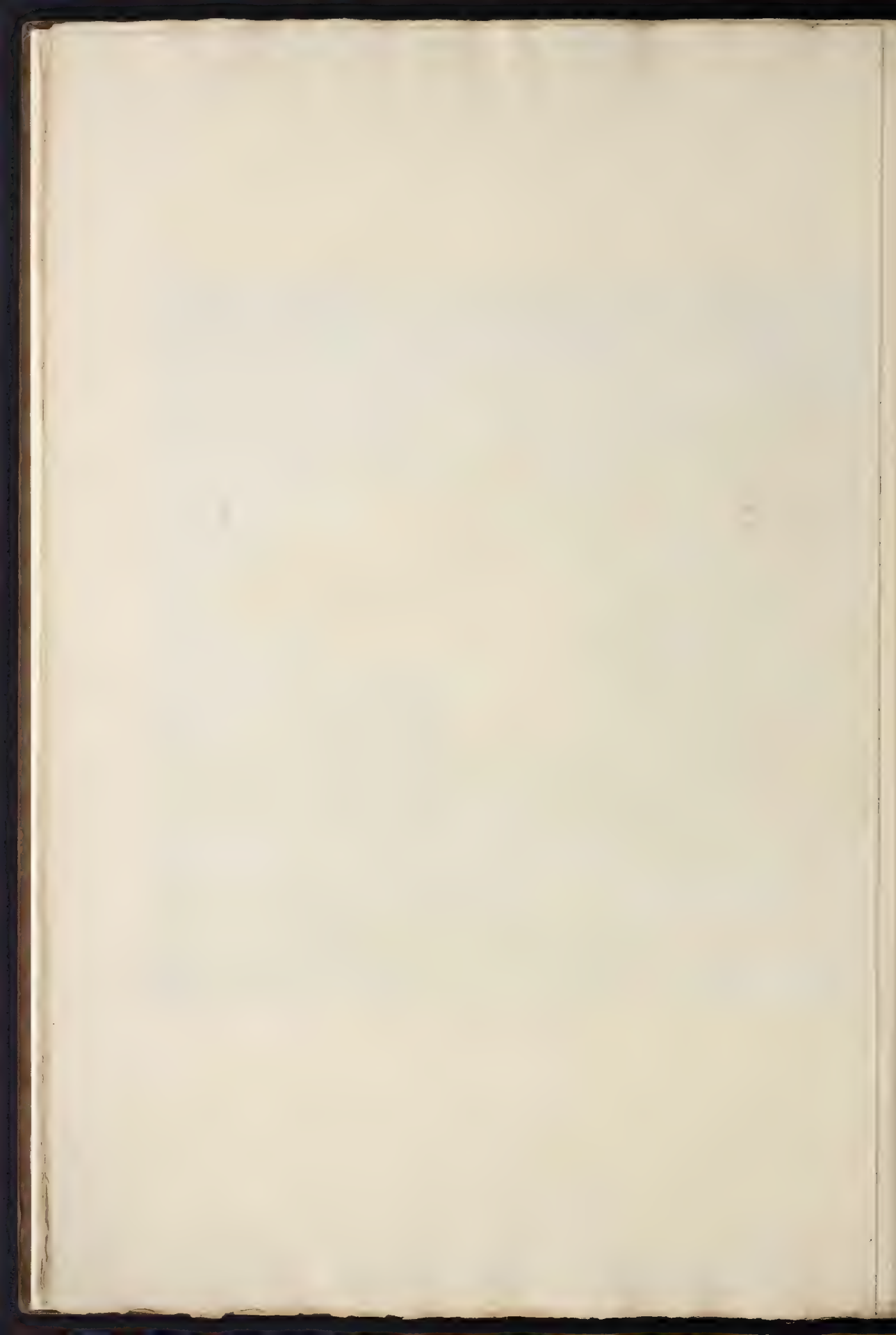




GENERAL VIEW



WINDMILL VILLAGE

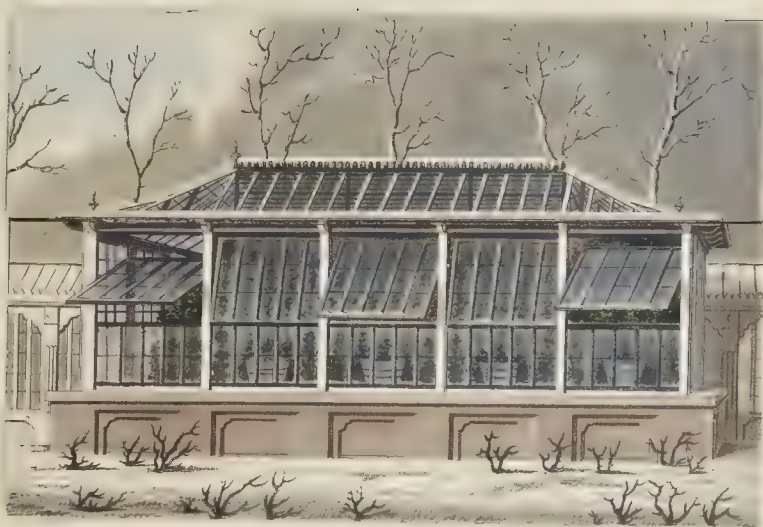




CORRIDOR.

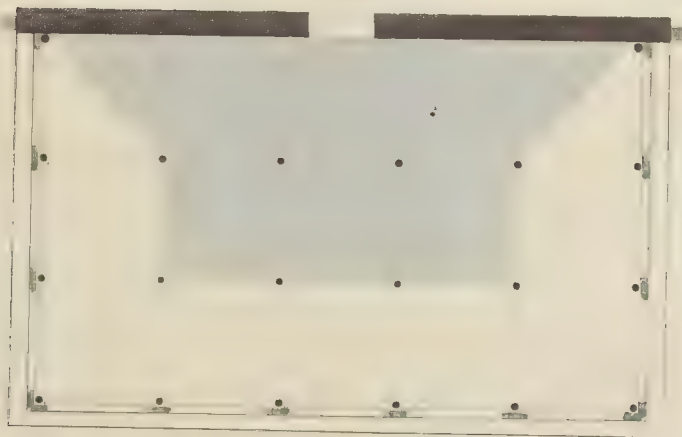
THIS sketch represents the perspective of the West Corridor, as supposed to be seen from the Pavillon; and although in reality this conservatory can only be about fifty feet long, the ENFILADE is increased to an indefinite length, by a Mirror so placed as to reflect the whole of the North Corridor, which goes off at a right angle. This deceptive ornament will not only have a similar effect from the North Corridor, but in the summer, when the glasses are removed, the Garden itself will be repeated, and doubled in extent.

N. B. In the sketch, a Gardener is represented at the angle, to shew the only spot where any moving object can be reflected. In this respect it differs materially from the Mirrors commonly placed at the end of ENFILADES, where the spectator always sees his own image reflected.



DESIGN for Mr. O'LANGER
to give glass used in Summer & give a Cool

The Cooler



London, Put Mr. O'LANGER to the test, & let him know



THE East Front of the Pavillon is at present so much overlooked by the opposite houses, that it seems advisable to inclose this small Garden by a thick screen of Plantation, in which openings may afterwards be made, if necessary: but the only object really worth preserving is the view to the sea: the annexed Sketch represents that view, as supposed to be taken from the future private apartments, the floor of which I should propose to be elevated (four or five feet), to command a better view of the sea towards the south, and of the Parade towards the north; and also to prevent its being overlooked. With this intention, I propose the Wall and the Ground to be raised (above the eye) from the Steyne, which may hereafter furnish a Terrace Walk under a double row of trees. This Skreen will preclude the necessity of making much alteration in the east front, which may therefore retain the Chinese character EXTERNALLY, in conformity with the INTERIOR fitting-up of this suite of Royal Apartments.



VIEW OF THE PROPOSED PRIVATE APARTMENT











